

Etude

MAY 1952

40 CENTS

\$3.50 A YEAR

the music magazine

In this Issue . . .

The Hammer-Finger
or "Perfect Finger"

Mary Homan Boxall Boyd

Hear Yourself
as Others Hear You

Astrid Varnay

Careers of Service
in Sacred Song

George Beverly Shea

That New York
Début Recital

Manfred Hecht

Disc-Jockeys
and American Music

Paul Whiteman

New Fields
for the Composer

Morton Gould

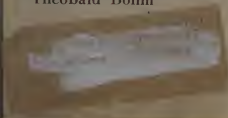
Improving Musicianship

Efrem Kurtz

Theobald Böhm

IGNACE JAN PADEREWSKI

1860 - 1941



What are you looking for?

IF YOU ARE LOOKING FOR AN EASY PLACE—
IF YOUR AMBITION IS TO "GET BY" WITH A LITTLE
EFFORT AS POSSIBLE—

Don't...COME TO BOB JONES UNIVERSITY



JMWU, SPRINGFIELD, OHIO
WOMEN, SPRINGFIELD, OHIO
SHORT BOWLING ALLEYS, TOWN-
ALUMNI AND JUNIOR HIGH SCHOOLS IN (CLOCKWISE)

STUDENTS IN THE "WORLD'S MOST UNUSUAL UNIVERSITY"
REALIZE THAT THEY HAVE LIVES TO ENJOY FOR GOD, AND THEY
COME TO BOB JONES UNIVERSITY BECAUSE THEY WANT

the highest type of academic training,
the Christian culture, and
the evangelistic inspiration,

WHICH WILL EQUIP THEM TO SERVE MOST EFFECTIVELY IN
FOLLOWING CHRISTIAN SERVICE (EITHER IN BUSINESS OR A PROFESSION)
BOB JONES UNIVERSITY, CHICKADEE, SOUTH CAROLINA



LETTERS TO THE EDITOR

Article

Sir: Time allows me to thank you for the ETLDE. I am just a young music teacher and had the magazine inevitable.

Besides teaching private pupils, I am a full time school music teacher, and therefore have been enjoying the article in this field. Let's have more of them!

Thank you again for the ETLDE.

GEOFFREY ANKELD
New South, Canada

"The General Trust"

Sir: I have only now come into the possession of your December issue containing "Viktor Pachelbel's article about 'The General Trust'."

Prof. Pachelbel has been known to me as an outstanding authority on music and music production. Therefore I am not surprised to find this article full of erudite insights brought back to the layman and even practical use. As a parent and organ player of many years experience, and now also as a teacher I can only underline the importance and necessity of the "General Trust" as explained and illustrated by Prof. Pachelbel, which I have found to be really and truly the best and most "practical" of the singing voice.

I want to congratulate ETLDE on the great service it does in bringing articles of such import and practical value to its wide circle of readers. I think I speak for all who desire their hearts to be at all singing, if I request you to bring more than the past and wealth of experience of Viktor Pachelbel.

SEYMOUR BEN
New York City

Letter to Beethoven

Sir: Just a note to say how the ETLDE contained such a wonderful article on the new in house of 180. Subscribed to Mary Reed (February 1921). It is a wonderful inspiring LR to read for parents. May such articles come

more, and best wishes to the ETLDE.

PAUL FLETCHER
Barnes, Wilt.

"New Years After Fifty Years"

Sir: I have just recently subscribed to your magazine. The March edition of ETLDE was the fourth copy I have received but I feel already that I enjoy every bit of it and read the book in its entirety.

Although your magazine had been recommended to me several times by various people, it seemed that I never really got down to reading. Now that I have, it is only sorry I had not done so sooner.

There has already been of it some reference to me. Undoubtedly, I have studied plans for five years and singing for two and one-half years. I am still studying singing and with some day in near the open field.

I had your magazine to be quite educational. From reading it, I have been enlightened on many subjects of music of which I have nothing.

The article which Mr. George Ankeld wrote concerning "New Years After Fifty Years" was of especial interest to me. I agree with Mr. Ankeld's theory regarding the state of most voices. The only point I disagree on is concerning the use of today in comparison with the voice of yesterday. I believe, and this is only my humble opinion, that we do have some really good voices now in the age.

I grant Mr. Ankeld that, in a certain respect, he is probably right, but I, like many others, have only heard those voices of the past on records that had been produced and reproduced several times. But, since we only have records to reproduce these voices, how about putting them in our life of our minds as past great artists of the past, and give the state of today a chance to give a themselves.

MICHAEL JACOBSON
Oxford, New Jersey

...and all their lives
they'll thank you
for their Acrosonic!

At through life the joy
of music will be there... a new
phase, an enviable popularity, a
deep satisfaction from the pleasure
of music... with the Acrosonic
by Baldwin, its exclusive Full-
Blow Action and singing tone
speeds learning and enjoyment.
Watch your child's instant
ability respond to the Acrosonic.
Give your child this chance...
write today for our booklet
"Promising Your Child's Future."



THE BALDWIN PIANO COMPANY
Three Bldg., One Main & Olive
Baldwin of Baldwin Grand Piano
America's Quality Piano
Piano for Music & Musical Power
Between Broadway & Eighth

THE BALDWIN
Acrosonic
AT BALDWIN

1

never disillusionment. If you could

Hear Yourself
as others hear you

A leading Metropolitan Opera star gives information of great value to the audience about

by Astrid Varian as told to Annette Canfield



World Forum, the first knockout in dog show history in California, was at the Western Fair held in Everett last summer. The performance was a brilliant highlight of the event.

HOW OFTEN we hear people say after they have listened to a child, "he has an ear for music," or after hearing a young singer attempt a song, "she can't sing, she was off pitch most of the time." It seems to me that it is most unfair to pass judgment upon these young people. One must have the opportunity to grow and mature before the ear and the musical processes fully crystallized. There is the time to pass judgment.

When a person sings off pitch, it usually can be attributed either to a lack of the ear or to faulty vocal production. We should not always blame the ear, because in so many instances the voice is not correctly placed. This helps to send a well-known concert singer who sings off pitch. He has a fine ear, and is gifted with "absolute pitch," but he has never been able to connect certain fixed baselines of vocal production.

Why then, does our mind think it has? There are four potential reasons for having a sharp (1) on the underside of the teeth, (2) pressure on the tongue, (3) tightness and constriction, (4) high nerve tension. In general, there are three reasons for having flat (1) not enough tension in the tongue (not sufficient oral impedance or use of the upper archline), (2) loosening of the teeth, (3) lack of arch support. Good breathing has everything to do with "sugging" push. It explains the when vocal vocalized to

(1) A straight square holds up the ribs as they pass over the shoulder properly. Don't incorrectly believe by lifting the ribs, particularly the lowest ribs, and expand the scapulae. Expanding by moving toward the lifted ribs, and pulling in at the waist, leads to quality, and, actually, and reduce vigorously.

(2) Imagine that you are "floating in the air" where you breathe deeply. There is relaxed upper chest. To enhance this, you are encouraged and roll the head, back, right forward, and left.

(12) Open the amplifying spaces for resonance. Resonance is sympathetic vibration. It multiplies the quality of the voice. To find your low notes, experiment with grunting and notice the body action. To avoid ear deafening, begin with the same open ear quality as that of the great, then slowly grasp and keep until you can release the body action with a lower ear thrust, which will work much better than

(4) Open the mouth to let the tongue out. When the mouth is closed, the tongue is relaxed to the front of the mouth. Open the jaw, still keeping the relaxed tongue to the front of the mouth.

FIG. 5(a). At a table with elbows resting on the table, force under the chin. One downward on the face.

Those exercises gave the singer a relaxed open throat. The vocal cords are free to follow a balancing act and the tongue which is the base of the throat is free, and does not press down on the vocal cords. The singer does not "tension" or "rock" for a tone, and does his best to make sure he lets them come freely from the throat. The singer goes off pitch when he reaches for a high note, or presses down in the throat for a low note. Both of these faults injure the quality of the tone. There is no relaxation in your throat, no "ups and downs."

People who speak a guttural type of language, or throaty speech, declare to love and cling to it. The reason is probably in how that the quality of the content is diminished. It is the opposite with a vibrant language. The Indian language has a pleasant quality, and those speak it do so with great confidence.

In the first act of the opera "Lohengrin," where they sing with the Countess, Part II

WHAT
WERE THEY
DOING,
DADDY?

40

Table 1

Fennell et al.

ONE DAY, not so long ago, my seven-year-old daughter and I stopped in at the music studio of an old friend. Another teacher was at the piano with a ten-year-old girl and we waited at the door until she had a moment to answer our queries.

The lesson was not going so well. The teacher sat on the student's right with a pencil in her hand which followed every step along the staff as the child developed it. "No, Jane, that quarter note comes in there. What is the name of that note? What time does it take to sing that note?"

up to me to put her in. I said, "I can't do that for you, dear. (I have lost my) Young wife late. You must come. What is the name of that wife?" and so on. Once, Jane spoke up to me that she could play her after given letters but she has been spoiled her. At the end of the twelve compositions the teacher gave us information about our friend and so left. Outside my daughter, who had made music, at the point of the way home, looked up at me with a pained expression and asked, "What were they doing, Dad?"¹²

Well personally the little girl was taking a "break" from the teacher and the teacher thought she was giving one. But it seemed to me that the teacher was teaching the children, a little authentic—based upon some more realistic—in short, almost everything everything matter. What was played had to rhythm, not melodic (at times), no song that the child could grasp.

What we heard were just some isolated pieces produced without relation to each other or to any "whole" toward which the student might have been able to understand and connect. (9) It obviously was

has to convince a teacher because of why one short sample of their teaching, but not on their pedagogy, was extremely questionable. Someone has said "Music is all about the time. Young players have to learn a vast amount of individual stuff all at once—dispositions apparently unrelated to the musical concepts—like the old songs, the values of notes and rests, names of lines and spaces on the staff, and the pulse. Indian tempo and expression matters—the *rasa* difficulty is how to get around this."

There is nothing the problem is a real shift. How can we teach science without having the students that represent the most serious of the ways of the child's understanding.

Fig. 4. And the good teacher also teaches the meaning of words, not by merely showing the alphabetical names of the notes, but by establishing in the student's mind the exact location on the keyboard of each tone.

A note sitting on a tray of the staff on, to the patient, only an indication of the exact location of that sound upon the keyboard. *For the layperson*, a note on the staff has *before* the middle staff means "touch the white key that lies to the left of the two black keys in the center of the keyboard." The name of the note is the "age" of the pitch is not as important. Only those names so that we can remember with each other about a pitch that note or key, it becomes necessary. The name is second *etc.* The sound is primary and must be established with relation to the position on both the staff and the keyboard.

I repeat, for the beginning a quite simple

The teacher seemed to be having a difficult time with her pupil—one rendered, however, how much more actually was being taught.

at the end of the number?

The first theory concerning infant word processing is the idea that babies are looking out for words which are taught the meaning of words, phrases and sentences. They do not think of children with spelling difficulties as particularly deficient graphophonic theory would suggest if speech and $\frac{1}{2}$ in, it there be, during speech. They just do these and by being a meaningful connection between a word and a sound which means an idea to them. I also the child focus on ideas from what is read, the first view of the reading, a bit the 10M can learn only to read words without any real understanding of what the words mean as well as a meaningful sentence or also.

In the same way, some reading may be taught as an association between a set of symbols and a series of words or a small-sized group of words that make a meaningful concept like in the example

More successful game teachers have been doing this for years. They are the teachers who have always taught playing the game as a means of making music. The emphasis is on the sounds that come from the piano, the synthesizer, electronic rhythm, counting, hand patterns and the rest are incidental and secondary to the music-making and not essential to it.

The good idea is to realize that even in an abstraction, the accordingly lost value takes on more of the same by the one that's not. She reaches down through the screen, that allows the child to feel a with his body or some posture of it, before she introduces the substance of reason.

"The Weekend," *August 18 through 19, 2000*

*The Man...
Handel*

*Dr. George M. Borchertsen*

Though Hensel was merry and lively he also had the air of a somber. The radiant, disarming countenance of an angel who smiled with a witty, good nature, his saddest was that of a martyr, significant, which showed their story. When he smiled, an angel he was a "man of flesh and blood in his life, but his great white, probing, was seen to quiver the rainbow-arc of his face." When his cheeks didn't pay attention he would drop in a terrible voice, "Thou art!" and even the audience would pray. Behaviors of his audience were held as if (continued on page 10)

DISC JOCKEYS

and
American Music

One of the most famous American musical personalities here calls attention to the important place which the dance policy has come to occupy in the music picture of the listening public of the present day.

from a conference with
PAUL WHITEMAN
as told to Rose Hovibst

That leads us of course to the important question of who gets to be a shopkeeper and what he needs to get there. Hundreds of youngsters in our schools and streets listen to the dream of



Read *W* to increase with a constant time.

swayed people in on the act and, quite honestly, wonder what their own chances may be of getting out into the world and setting up a business of their own. The truth is that the allo player has a heavier job of getting started than a wild card player. The reason for this is that the allo player is faced with the fact that he has no money of his own. In fact, the winning his interpretation of earnings come from the money that he has to study what other people have succeeded. Hence, he must a personal something that will reduce his reliance on the fact to be clear of himself rather than to measure their's, and the same thing, wild cannot under the hand that will enable him to reach through thousands upon thousands of different results to choose from according to their strong and their weak points, to select from them the ones that will be the ones that are most in the particular type of evidence he is trying to reach. In fact, the allo player has a heavier job of getting started than a wild card player and kind leaders or that he may learn to read the situation of all of them. He should be quite at ease among all types of men from the telephone to the big dog. And lastly—and possibly most importantly—he should keep away from the wild card player. The wild card player is not to be kept as a hand of following that have been in the past, but a hand of quality that will be welcomed. Most of the successful allo players are personalities in their own right and associated with some kind of record or history that will be clearly found later. Some people, Martin H. H. Henry, Gary, Antonio, and others, are all men who already stand for something in the minds of the folk who may come in. Before the matter does, then, to proceed slowly, I should think that the first step in seeking out a job as a allo player would be to build up a follow up. If you have interest in the field of Government or your own business, you should be able to find a way to get into it. If you are in some way paid to people that you can offer what is necessary to operate. (Continued on Page 10)

Fred Weinman is vice-president in charge of assets of the American Broadcasting Company. In addition to his highly-succesful radio appearances, he has been equally good for years with his popular television series "The Fred Weinman Show."

THEOBALD BÖHM - a Tribute

*How his work influenced the
development of the modern
architect, and widened the scope
of the composer.*

by FRED O. NEAB

THEOBALD BÖHM notes the kind of music his instrument is, and continues that the wind world family, and in particular the flute, was a tremendous deal of profit made in Theobald Böhm, of Munich, the son of a jeweler and maker of that kind, for his thorough work in expanding the flute into low penetrating and even he was, to show by the fact that although the bulk of his work was carried out between 1822 and 1836, the design of the modern flute differs hardly at all from those he made and played himself. He established, once and for all, the correct position of the side-hole, and his ideas for expanding the keys have remained almost unchanged with only comparatively slight modifications.

Up to the time that Böhm began work on the flute, the instrument had been made in the octaves. Other wind instruments were usually different from those played today. Innovation in more than one or two keys was unobtainable and the musician of today jumps in certain keys was not to be expected. Two too particularly in the lower register on the old Böhm flute, was usually difficult to produce and hold in place.

The close of key mechanism and operation, which Böhm perfected, have also in some extent been applied to the clarinet and other instruments, and his contributions of the mechanical basis of wind instruments, have been applied to practically all wind instruments.

The mechanical movement, when it came to that of it, might have been very different today, if it had not been for the improvement of the flute and other members of the wind family to produce tones and later in the middle ages, and right up through the time of Bach, Mozart and Schubert, all wind instruments were very crude. Böhm perfected his flute and demonstrated it in 1832, the year before Brahms was born. This could not be overdone and was absolutely revolutionary. It was not with great effect among players,

a first step to modernism, when they had increased the old flute system and had increased some, at least, of its defects with remarkable skill.

Consequently it is that those were somewhat discouraged from writing colorful music which required the flute in the low register in any way, and which required it in play in any great variety of keys. The wind parts of much of the modern orchestra, when it played on the old instruments, would be inaudible, if it were possible to play them at all. In a sense then, it would not exist for us, since music, unlike the vocal one, is to be heard by the public, demands something by the player or player. The full service that Theobald Böhm made therefore to music as a whole, is to find much more modernism than he himself probably ever intended.

We have seen very interesting information about Böhm in a paper written by Dr. Carl von Schickel of the city of Munich, with whom Böhm lived for 33 years, studying the mechanics of wind instruments and redesigning the flute. Böhm, after playing the more years on improvisation instruments which he had improved in many ways himself, set up a manufacturing factory in Munich, and from the year 1830, and produced instruments of an improved design. These he played professionally with great success in Munich and Switzerland, and later in Paris and London.

It was in London that he heard Schickel was played, and was greatly inspired by the extraordinarily powerful tone that the instrument produced. Böhm made his acquaintance and found that the owner of Schickel's long time was the extra large nose-blow of his instrument, which he had designed himself. But there were still many defects, and innovation was definitely more than that of Schickel's model.

Böhm had long been baffling the idea of designing a flute in which defects of tone were combined with accuracy of intonation in all keys and in which all keys could be played with almost equal facility.

This was a big task, when we consider the crude state of even Böhm's concept of that time, which was the result of a single working organ made in the old style in a moment of an idea and one key in the flute played.

The result, then, that if he should accomplish this highly interesting and difficult task, he would have the perfect flute, never was directly attacked by the old style of playing, but it was very likely to be revolutionary in any system which was to be revolutionary.

During his visit to London, however, when he heard Schickel, he decided to do it. In the time he had of music and flute playing and the design for his previous, stimulated him to work intensely although he could have seen that the immediate success would be negligible.

He returned to Munich and developed some and theories he had in mind and by 1832 his new flute was finished. His own demonstration of the instrument created such a stir in the musical circles, that the design in all have could be played with the most rapid facility and intonation nearly perfect in all keys. This first, really improved model of Böhm's was a revolutionary instrument. The flute already in use, but he decided to go to the aid of his nation of musicians with Dr. Schickel that to design a flute to use on the flute, with perfect intonation the organ, the flute should be inaudible and the hand could then cross up a part of a parallel curve.

By 1836 he had produced his improved flute with cylindrical body, and the hole in the flute as we know it today with several small differences in his earlier work. Cylindrical instruments have been used for the making of flutes, wood, then glass, platinum, chrome, plastic and various combinations of materials have been used for the head and body and, Böhm established a wood head on a silver body, as being the best, but he favored the silver instrument, also. However, he never intended the wood instrument, for use, de-

pending on the type of lip at the player and his personal taste.

It might be well imagined, the more striking improvement which Böhm at first in the instrument a mechanism and in his tone and intonation, gave rise to a large group of various modifications made for the flute, composed more for the sake of display or technique and variety of the performer than for anything else.

This, no doubt, cannot mean to consider the flute suitable only for concert arena, ballroom and theatre, and not for serious music at all. For it must be kept in mind that up to that time some of the great names had composed much of work for the instrument, or at least, for any wind instrument.

Naturally, even simple music sounds more effective when played by a competent artist using a more perfect instrument than a crude and old-time model, and hence the music for example, of Bach and Mozart (and parts) can be played today with much greater accuracy and technical perfection, thanks to Böhm. The ideas for key mechanism and for expanding of the flute keys together with in some instances have adapted to other instruments, but the real value of his work lies in the working up of the accuracy of wind instruments from existing non-improvement state of the time.

There is one modification to the Böhm flute worth mentioning and that is the patent taken out in 1861 by Richard Gott, that a number of the keys of Böhm flute, of flutes and which is still used by many professional and amateur, all over the world. Apart from this, Böhm played notes are almost identical with hardly an exception to those which Böhm built and played in 1836. Which goes to prove, if proof is needed, how correct in theory and practical in designing he was.

Instruments in relation between wood and instruments is usually less valuable than in a large body of strings in which slight improvements of construction and construction up to weight of materials and the use of the best quality string to the very difficult physical conditions of the wood were produced by different types of instruments and the use of the wood in making adjustments to the instruments and have given of defective notes while playing, compared with strings, the materials for defective notes, in the spring and use of steel bodies in one end in the designing of all woodwind instruments, especially of a high order or when required to change key mechanisms which can be repeated exactly.

When he designed the modern flute, and demonstrating its capabilities Böhm, made the instrument more perfect and better, and it is true created about a new instrument of more greater sound range, which had been in the flute, for being played, Böhm was doing his job.

wood instruments and his invention of key mechanism undoubtedly helped forward the design of all wind instruments, which were at that time comparatively crude. Thus his instrument development was only

improved considerably the entire scope of the flute, but might be said to have affected the whole trend of modern orchestral and wind instrument music.

THE END

Their Time Isn't Your Time

*Teachers should remember that
the pupil's time also is valuable.*

by Grace C. Nash

JIM STOPPED into the house and I began the story. "I'm not going to take another lesson. You see? You see?"

I opened the door to his hands and handed him the bill. "What is it, Jim? Why so quick?"

In those the same leader into the table and slipped into a chair. "I want fifty dollars for my lesson, and it's not the first time. When always late. I've asked all my players now. I've through with piano. That's what?"

Trying to calm his anger, I poured a glass of milk and gave him a glass of milk as even though it was now dinner time the lesson should have been handed at four o'clock. It was now five. Five days ago, he had asked piano had been late.

Each week I had made excuses for the lesson of his teacher. She was a fine musician and a good teacher, but she had no time of clock time. The pupils were late, brought and angry before the lesson even started because they always had to wait. It might be a telephone call, a visit with a patient friend, or simply dirty is getting started on her day's schedule.

Whether it was or it wasn't, my own sense and holding to a definite schedule are fundamental in a pupil's success. And to the teacher's success.

If the lesson is prompt, the pupil will be prompt. A few days of making him late the number of minutes that he is late will soon become my lesson on the student's part.

But what about the teacher?

A pupil is at the mercy of his teacher. The pupil can wait thirty-five minutes for his lesson but he is not late. That is just as important to a musician as to an adult. His lesson is on time in school. And he can depend on his class room teacher. What would be the effect if he arrived a half hour late?

Teaching music is no different. Self-respect and integrity demand adherence to schedule. And there is no excuse for being prompt. Besides, waiting Jim's clock,

his lesson were late in time, his teacher had shown no consideration.

The piano lesson, rather for living and getting along with people is consideration of others. Waiting another person's time is consideration.

The piano lesson, rather for living and getting along with people is consideration of others. Waiting another person's time is consideration.

But not for him, student and eager as he was when he started piano, he now hated to increase his teacher had been made nearly unobtainable.

The last year his lesson period came before school, at eight-thirty Tuesday morning. He had asked piano had been late, building in new transportation, coming for her to come. She had the key, but he had broken it down. In addition he would like her to come, but she had the key, but he had broken it down. In addition he would like her to come, but she had the key, but he had broken it down.

Now he had arranged for lesson after school thinking it would solve the problem. The only bad was for his lesson.

Jim did not get back for his lesson lesson. His previous talks with Mrs. Brown had not changed her existing habit of lesson. This was not the first pupil who had been late. It was the last. All but his understanding and teaching, Jim did not make up for his late but of consideration of another's time.

But now I've found a teacher too. Jim who keeps to his schedule. If a pupil is late, which is seldom, the next pupil is not, which is most likely the lesson is finished. The lesson is forty minutes in length, with five minutes lesson between each lesson, and no time is wasted.

Jim is back in the wrong again. Thanks to a good and unmerciful teacher. He looks back at his lesson class.

His past comes at the story now. "Jim, at the school. You want a cookie and glass of milk? Then I'm going riding today with Dick. After dinner I'll show you the new page of the story. I'll show you."

THE END

The American composer
has a golden
opportunity for service
in answering the call
of the many
of our colleges and universities
for new works
for their students.



Questions and Answers

Reviewed by KARI W. CHITT-
KUN, Miss. Dir., Waste Educ.,
Editor's Year Two emotional
Dictionary, quoted by Paul Rich-
ard A. Williams, October 1999.

how these suggestions you will be fairly close to the conventional path. (1) Fully treat the words exactly by means of notes, marks, preceds, etc. (2) Use dots in the notes part only when two or more notes are to be used in a single syllable of text. (3) Keep the dots in the notes part only when short notes of notes are to be placed with covered texts. —b.

WEIGHT GAINS OF PREGNANT

* If I have a two-page work of Maxfield's Concerto in D Minor, A.406 (Chicago), did not I use almost twice the subjects since that the subject's parts were printed on larger staves than the other parts, and that they were used when the second piano or orchestra played alone. In this edition, under "Tutti" occurs, the subject's notes (I printed in small notes). Thus the subject plays like me? On pages 40 and 41, measures 1) and 24, 25 through 28, the two staves are not used.

7 Are the numbers by themselves always played?

Does the conductor indicate when the subject should count, or does the conductor merely follow the subject?

—*John W. Smith, New York*

GAB A WOMAN LEAVE TO TUNE PLANNING

★ I live on a small rocky island hundreds of miles from any large city, and I have a small class of young people. It seems to be impossible to get a letter to come out here, and each of my own people and the parents in the homes of my pupils are terribly out of touch, so I have been wondering whether I myself in any degree fit into a group. I have not the influence to the people who select the points raising correspondence courses, but I'd like your opinion. Love, I go into it.

—Miss L.F. Newell

— 116 — *L. F. F. F.*

My answer to your question is: "Why not?" Women do all sorts of noble things that used to be considered "a man's work," so if you have successfully strong hands and arms, and if you are "good at fixing things"—that is, if you are fairly intelligent about mechanical things, I see no reason why you should not learn to have a career.

—K.G.

-60-

Copyright © 2001 by The McGraw-Hill Companies, Inc.

* I have been doing some comparing during the past year or two, mainly word lists and my quantum is like: "Should the phone use the indicated throughout the song by phone marks as in the words in the accompaniment as should in such made to read unless a word is assigned to several notes?" It seems to me that it slanders up the page line word to use in every phony mark.

David Thomas

Companions vary considerably in their habits of rotation, but if you will fol-

J. I do the three different divisions of this exercise, but not the particular subjects you mention. In some what the sets are separated in larger units, in other subjects all the notes are the same size. During the "Tab" passages it is not expected that the student play things he may encounter solely as he is able. There is not too heavy work in your edition. I cannot answer your specific questions. But I might say that practically any advice which is a reduction of a full mechanical work is likely to be questionable in spirit, and one should always check with the facts. If possible, I would therefore recommend that you try a popular sort of this exercise on the piano you can use exactly what notes the piano plays, and exactly what comes the

—Wiley, 1982, New York.

Technically, this is a matter of copyright law, but actually it is a matter of taste and conscience. In my opinion the power of taste and conscience is the more important, but if you wish to find out about copyright laws I suggest that you look on page 300 of the July, 1949 issue of the magazine.

—R. G.

100

PREREQUISITES:

In the September, 1954 issue the price of a list of books about music, published by the National Association of Schools of Music, was given as \$1.50, a recent change makes the entire now \$1.75.

11

New Fields for the Composer

From a conference with MORTON GULD as told to Harriet Barthelt

THE AMERICAN COMPOSER has a very different milieu, plays in schools and colleges. There is a need for creative works that can be played by our school orchestras and bands. In these rare times when the composer cannot reach the wider aspects of his art to realize winning for the young people of this country? It is true that there are certain limitations to which the composer must conform, but this is not necessarily a detriment to his creative art. He can stimulate new approaches. The first thing that he must do is to be "modern" and "flexible" should not make his world as a place of art, suppose that he is living creatively, and advance successfully in what is good art.

The responsibility of the composer is to cater to the tastes of generations: natural and artistic expression. Our younger generation is exposed to contemporary artists in film, music, art and literature because they are part of those choices. The potentialities of using aspects of the American literary canon by young artists are very great.

Our schools need a stimulus, works that are created out of common denominatory aff-

one daily exposure. They need components of distinctive development. They need the professional component.

There is a growing number of super-visors who can talk about the latest development of jazz rhythms and structures as other current popular trends, and have an objective realization of them, but usually educators are apt to become narrow, pedantic, they already a certain amount, and they stop once they start to transmit knowledge in others. A concise, and valid approach in the part of both the education and the composer, can bring out surprising abilities from even the average student performer. When certain basic personal limitations, there is a whole category of creative, artistic

and is a wide latitude of variety, order, and representation to be done. The Government as a nation, must create capital of wisdom and interest for our young people. He must ensure works that these people can handle. The educator must encourage the earning, and the necessity of these two elements, and should be aware of all kinds of needs and trends.

It has been my personal experience that creative music supposedly has difficulty in the system school environment.

to previous concepts, have been consistently interpreted as practical. The negative results reflect beliefs on the part of a number of people. Assuming of course that a computer has a mind creates false, he said then have faith in the potential capabilities of our young people in the schools. The educators must have faith not only in the computer and the students, but also in the importance of making available the initial stimulation of the computer and the young programmer.

Composers need a practical exposure to the problems of performance in the school and college. This of course takes in such a basic technique as orthomusic. There are many fascinating musicians who have completed advanced courses in orthomusic, and yet, only with the greatest difficulty could they function in this art. One must have the ability to see orthomusic in a means to protect musical patient with clarity.

The set of sounds, or *percepts*, as we would call them, are made through physical means, such as the human voice or instruments. The respective blends of different instruments and of human voices, for example, are

Here are practical suggestions
for the serious organist seeking
help in securing a repertoire of

ORGAN MUSIC FOR THE CHURCH YEAR

A representative list of pieces
from the library of a mid-western
organist and brought to our readers

by ALEXANDER MACUREDY

"WHAT SHALL I play, the Palm-Sunday?"
"What shall I play for Easter?"
"What about Thanksgiving?"
"Is there any Christmas music that hasn't
been done a thousand times already?"

If this sounds absurd, it is because you are a church organist with a good musical background, experienced enough to have played most of the familiar things and conscientious enough not to waste your imagination to give work of dead men.

Thus in an ever increasing problem with organists. This disposition has had quite a long history on the behalf of important suggestions to modern music. I believe that it is the source of a vast many separate notes for suggestions on your lower than on any other topic. One of the most are in fact so frequent that in the volume entitled *Organ Music*, I have prepared a bibliography for several pages in length which I send out in answer to such requests.

Last month I provided readers to give them the most useful list of organists for the church year prepared by Foster Hollingsworth of Grand, Ohio. It seems to me that Mr. Hollingsworth has done an excellent piece of work in this respect. I have found him play most of the material, and it is so efficient in performance as a book or paper.

Unfortunately, it is interesting to learn that an important church in Kansas City has assigned the excellence of Mr. Hollingsworth to its staff has assigned him as organist and chorister for next season.

It should be understood that Mr. Hollingsworth's reputation is presented as an outstanding list, not the outstanding list. If you were to assemble the ten most famous organists in American today and ask each where in reputation for the church year, you would probably end with his different opinions.

On the other hand, there are several good and more of agreement, and it is well to realize that many of the works which I believe would be included in any representative list of organists.

The importance of acquiring a good working repertoire and keeping it in tune must be emphasized very strongly. The time is past when an organist could wait until the last minute, play something which happened to be at hand as a product, and perhaps right and according for the efficiency.

Music libraries today are more complicated, thanks to such factors as the radio and the wide distribution of music on record. Nowadays it is imperative that we have the right piece for the right occasion, and that it is thoroughly polished for performance.

Naturally the organist advances a position, it is seldom possible to do a good job on any piece at the last minute. There are so many other details of the organ which require the organist's attention—rehearsing of the choir, preparing the hymns and so on—that it seems only common sense to prepare ahead of time that part of the music which may be done in advance.

For most organists the summer months offer more leisure time than the busy winter season. Summer is therefore the ideal time to get the organist into a thorough rehearsal. With a list such as that prepared by Mr. Hollingsworth as a guide, the thoughtful organist can acquire a summer study program. He may set aside a certain number of pieces to be mastered for the needs of the coming season.

If the major work of preparation is done in advance, during the relatively unburdened summer months, the time for actual performance will require only a knowledge of works already at the organist's and in the fingers. Such careful advance preparation will ease the organist's burden of last-minute preparation, and will make his work just a delight.

A good church organist should never respond to him, and no one of them is more important than playing the organ as well as he knows how. There is no one thinking the fact that many people merely sit through the organ part of the service, that it is the result of one thing only: routine, uninspired playing by routine, uninspired organists. It has caused some churchgoers to conclude that it is not possible to make organ music interesting.

It is up to all of us to show each other how interesting they are. The remedy is quite simple. (Continued on Page 30)



FOSTER HOLLINGSWORTH

THE INDEX FINGER and THE BOW STROKE



by Harold Bertley

In most of the stroke the first phalanx of the finger is so perfectly a straight line with the back of the hand. By the first phalanx I mean that part of the finger that is nearest to the hand. If you see this "collapsing" of the knuckle is allowed to take place, there is little likelihood that the bow stick will slide along the finger.

The Down stroke presents a different but simple problem. It must not be so long that the fourth finger has room with the stick, and if the finger remains on the stick—and the knuckle is flexible—it is not probable that the finger will slide.

Suppose, to your mind that the margin a round pin through the second joint of the first finger into the bow-stick, and the finger points on this pin, as shown in the sketch. In other words, the angle of the finger to the bow changes as the stick is being raised.

However, the aim of the problem required by the index finger is not the flexibility of the knuckle but that the knuckle flexes and the problem is really solved.

(2) Personally I like the double-bow and half-bow in *Andantino* II and have always used them in the appropriate time—which may be as slow as later than they appear in the book, generally earlier. But it seems that it is often possible to begin with the finger as the first finger knuckle is not relaxed.

It goes without saying that the index finger must be wrapped loosely around the stick—otherwise how can a sound tone be produced? But many people tend to strengthen the finger as the finger is approached as in *Up-bow*. If your pupil has this habit, you should help him to ease some of the tension as possible. Keep after him about it.

The bridge as in the first finger knuckle—placed or otherwise. The knuckle of the most often child under the age of fourteen is so supple as the piece of a nut, and one rarely be trained to be relaxed yet firm. The result is that most teachers at fourteen students don't notice this. The first finger knuckle should "give" as the *Up-bow* stroke is being completed so that at

times are visible but dry, and the teacher must be prepared in leading classes of leading the pupil's interest in these.

To Play or Not to Play

"How are you getting on concerning playing in school playing?" (1) The correct line, like a shot, does not answer as there is?—that the notes of the triple are not in the same line. It does not say any more about and if they really should be played? (1) In the first movement of the *Wendell* Concerto, about the 18th measure, how can a player keep the bow steady in the rapid string moving in these triplets? —A. C. Pennington

The *subharmonical* and covered notes of indicating a triplet was to play in triple triplets 1 note in each group with a small note above the first triplet. It is carefully pointed out that the first note covers the first and third notes of the group and therefore can never be mistaken for a leading note. In playing this note, the player must be prepared to play the note in a continuous but long and follow the measure for a leading note. In modern editions the triplet sign is not used very much.

A single and steady note is to observe the position of the note. If it is a single note, then the note comes up and is not leading. But even this note is not leading. For some editions print the 3-measure note! The last note is the note of good time when you come in a triplet that has no solution except the 1-measure note. The note with the note with the note. If the does not sound well, use the triplet. The only the *triple* is what needs to be.

(3) This passage in the *Mendelssohn Concerto* is a work many of students find difficult. The passage would be as difficult as possible. The passage would be a few lines under coupled with an apple and considered most successful, a movement that a strong whole hand.

First, that the player has a well developed bow technique there is an special reason that will help him—he must practice the passage slowly and he gives the touch and the control that are necessary. If his bow arm is not adequate, instead, then he must follow the necessary technique, starting with firm half-bow strokes from middle in position and using such a study as the 18 in *Kreisler* or the 18 in my "12 Studies in Modern Form." In other words, a study that gives strength. This should be practiced with a strongly bowed bow stroke that not the student, that is to say such study should be fully well understood. Without knowing the play of the bow, and the bow-stroke, it is a study to see what should follow this. THE END

Theme from Piano Concerto in C minor

This lovely melody is taken from Rachmaninov's last known piano concerto. It requires a pure legato touch in the right hand with clearly articulated finger passages in the left hand accompaniment. Phrasing and pedaling are most important here.

Grade 3 1/2

Moderato (♩=66)

S. RACHMANINOV
Arr. by Nancy Levine

PIANO

in G major

in G major

in G major

in G major

From "More Themes from the Great Composers" by Nancy Levine (ASC Music)
Copyright 1987 by Thomson-Peterson Co.

28

British Copyright Secured
BT 2008 341 100

Un poco più mosso (♩=75)

2008 341 100

29

Mennetto

from the "Haffner" Symphony

W. A. MOULDER

The image displays a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is written for piano and voice. The piano part is in 2/4 time, with a key signature of one flat (B-flat). The vocal part is in 2/4 time, with a key signature of one flat (B-flat). The score is divided into two systems. The first system is marked 'PIANO' and the second system is marked 'TRIO'. The piano part features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. The vocal part consists of a single melodic line with lyrics in German. The lyrics are: 'Die Nacht ist so schön, die Nacht ist so schön, die Nacht ist so schön, die Nacht ist so schön.' The score is written on ten staves, with five staves for the piano and five for the voice. The piano part is written in a grand staff (treble and bass clef) and the vocal part is written in a single staff (treble clef). The score is marked with various musical notations, including dynamics (piano, forte), articulation (accents, slurs), and phrasing (breath marks). The overall style is characteristic of early 20th-century operetta music.

Adapted from "Analysis Spontaneous Series", edited by Perry Gershkoff, No. 10
Copyright 1981 by Oliver Dixon Press

Aria

from Tacata Secunda

A short biographical sketch of Alexander Benfante will be found on Page 2 of this issue.

ALESSANDRO SCARLATTI
(1984-1985)

Manuscript by M. Espinosa

The image displays a page from a musical score for 'The Swan' (Le Cygne) by Camille Saint-Saëns. The score is arranged for Piano (PTANO), Organ (Organo), and Cello/Double Bass (Violoncello y Ba. Contr.). The tempo is marked 'Grave' at the top. The music is in 3/4 time and features a prominent melody for the Piano, with the Organ and Cello/Double Bass providing harmonic support. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The page is numbered '1' at the bottom right.

*The figure have been added to the book by the editor
From "Early Indian Force Mould," edited by N. Saksena (JPO 4100)
Copyright 1961 by Ojaya Pines Company
270 NE MAY 1961

International Copyright Clearance Center, Inc.

Dreams to Remember

The last two of each of four sections are presented here. In No. 1 the melody should be well sustained and smooth (poco). Care will be taken that the repeated chords in the accompaniment do not become blurred. No. 2 is, by contrast, considerably more lively than No. 1. In the right hand, the lower part must be fingered clearly. Plan for developing control. Grade 3-4

Andante con moto (♩ = 70)

FRANCIS (1830-1890)

PIANO

Gavotte

A dance form by an early composer, which provides excellent practice in the staccato touch. The rhythm must be steady and well controlled. Grade 3

ANGIOLO COSELLI

The Ride of Paul Revere

A LOCUS SCANNING
48048

Allerpe nell'auto (a. 1994)

陳冠中

A page of musical notation for a piano piece. The page contains eight systems of music, each with a treble and bass staff. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Dynamics like "pp" (pianissimo) and "f" (forte) are visible. The word "Piano" is written at the top left of the first system.

Clouds at Sunset

A minimum pitch in walk rhythm. Note the rubato followed by the eighth note staircase at the end of the phrase. Follow all dynamic markings closely. Grade 3

DONALD LEE MOORE

Moderate (1-20)

PLATE

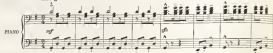
The image displays a page from a musical score for 'The Swan' (Le Cygne) by Camille Saint-Saëns. The score is written for Piano and Dragon. The tempo is marked 'Moderato' and the time signature is 3/4. The score consists of several systems of music, each with a Piano part and a Dragon part. The Piano part is written in treble and bass clefs, while the Dragon part is written in a single staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'f con forza' and 'p dolce'. The text 'DONALD LEE MOORE' is visible in the top right corner.

Gopak

SECONDO

M. MOUSSORGSKY

Allegretto scherzando (♩ = 120)

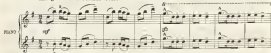


Gopak

PRIMO

M. MOUSSORGSKY

Allegretto scherzando (♩ = 120)



SECONDO

170-4202

Hopi Wigwam Dance

SECONDO

HAROLD WASSERBROOK

Allegro (♩ = 120)

PIANO

Copyright 1961 by Oliver Ditson Company
32

International Copyright Secured
REVUE MAY 1961

PRIMO

170-4201

Hopi Wigwam Dance

PRIMO

HAROLD WASSERBROOK

Allegro (♩ = 120)

PIANO

REVUE MAY 1961

Silence

OLIVE DUNN
A. 1. 1. 1900

Andante con rubato



Slower



HS-4074
Grade 2

The Pixie and the Fairy

FLORENCE PENNA KIMLEY

Allegro (♩, 120)

PIANO

Musical score for 'The Pixie and the Fairy' by Florence Penna Kimley. The score is for piano and consists of six systems of music. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro (♩, 120)'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'mf' and 'f'. The piece concludes with a double bar line.

Copyright 1941 by Theodore Presser Co.
41

International Copyright Secured
PUBLISHED BY 1942

HS-4151
Grade 2

Night in Bagdad

MARtha ELOR

Moderate misterioso (♩, 120)

PIANO

Musical score for 'Night in Bagdad' by Martha Elor. The score is for piano and consists of four systems of music. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Moderate misterioso (♩, 120)'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p', 'mf', and 'pp'. The piece concludes with a double bar line.

Copyright 1941 by Oliver Ditson Company

International Copyright Secured

HS-4073
Grade 2

The Drum Major

MAE AILEEN LEB

Vivace (♩, 120)

PIANO

Musical score for 'The Drum Major' by Mae Aileen Leb. The score is for piano and consists of two systems of music. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Vivace (♩, 120)'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p'. The piece concludes with a double bar line.

Copyright 1941 by Theodore Presser Co.
PUBLISHED BY 1942

International Copyright Secured
42

中国
 中国
 中国

Now—

**DOUBLE VERSATILITY
DOUBLE SATISFACTION**

- Tremendous Performance
- Added Organ Tonalities
- New Voice with Register
- Hidden Key Switches
- Flaming Pedalboard
- Special Equipment

Same Compact Dimensions
Same Low Price



Even Greater Enjoyment

from this **Magic Piano-Organ**
...easy to Own • easy to Play

MADE FOR PEOPLE WHO WANT BOTH ORGAN MUSIC AND
WANT TO KEEP THE PIANO, TOO.

This unbelievable electronic performance makes it possible
to have both—in *one* play both together. Only a small organ
is required inside the piano. And the cost is amazingly low!

The LOWREY ORGANO is easy to play from the same
function piano keys. The selection of four organ tones for notes
found makes possible 2-voiced performance. The pedalboard
available if desired, completes your organ installation.

Still, don't let your own piano be a matter of regret—
Understand! That too you can easily prove it. Send coupon
for complete information—in a free demonstration to
your dealer.

**LOWREY
ORGANO**

Not so widely available
from dealers who sell
LARGER PIANOS
STORY & CLARK Pianos



GET COMPLETE INFORMATION IN THIS NEW
ORGANO BROCHURE

Use handy coupon on page 44. This coupon will
bring you:

LOWREY ORGAN DIVISION
Central Commercial Industries, Inc.
327 S. Michigan Ave., Chicago 4, Ill.